

K S O R

# Guide

TO THE ARTS  
JANUARY 1989

125 N. 1st Ave. Ashland OR 97520 (602) 432-6301



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K S O R

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# Guide

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1250 Siskiyou Blvd., Ashland, OR 97520, (503) 482-6301

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### Cover by Goly Ostovar *Earth and Doves*

The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd, Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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**Editor's Note:** "Hot Flash" in the December *Guide* was co-authored by Micheline Burchard whose pottery is on display at Hanson Howard Galleries in Ashland.

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## FROM THE DIRECTOR'S DESK

### A Little Network

With the arrival on the air of KSBA, located in Coos Bay, our listeners are now hearing one more set of call letters added to our regular station identifications. KSKF in Klamath Falls is not far behind, so the alphabet soup will become even more dense in the weeks ahead. But there is far more significance to the construction of these stations than may yet be evident.

KSOR is nearing its twentieth birthday and during most of those twenty years operated, like most stations, as a single radio service. As our translator network grew, the scope of our programming and service responsibilities also expanded. But at all points KSOR offered a single program service to its listeners.

When KSMF signed on in November 1987, Rogue Valley listeners began to receive different programming from our joint station studios in Ashland. KSOR was no longer a single program service. It had become the flag station of a small two-station network, and during some portions of the broadcast day KSMF offered a different program service from KSOR's. We know some of our listeners were confused over this dual identity, and that's not surprising. When a listener was actually tuned to KSMF but was hearing the same program which was being broadcast over KSOR at that same time, the natural tendency was to identify the station being heard as KSOR, the call letters which were more familiar.

With the addition of KSBA our group of stations has grown yet again, and the construction of KSKF and another station in Roseburg (due on the air next Spring) will round things out to a total of five stations.

So the real significance here is the change from KSOR as a single station with a network of *translators* (which under FCC rules must carry the same programming as does KSOR) to a network of *stations* centered around KSOR. "Network" implies something of great size and sometimes means just that. In this instance it refers to one of the smallest networks in the nation's public radio system.

Our satellite stations can, and frequently do, carry different programming from KSOR's. And while it is possible for us to send separate programming to most of our stations simultaneously, in general we will originate two separate services. One will be presented over KSOR and its network of translators while the other will be heard over our network of satellite stations.



Our goal is to provide as many of our listeners as possible with service from *both* KSOR and one of our satellite stations. So the service we are providing increasingly is becoming defined as *the sum of the programming provided on our various stations*. It is no longer defined by KSOR's programming alone.

There is a challenge here because KSOR has become such an old and well-known friend to so many people that it's difficult for listeners to think about us in a different way. Yet that is what we ask because it greatly helps our efforts.

For example, when audience ratings are taken, listeners may mistakenly identify KSOR as the station to which they are listening when they really are tuned to KSMF or KSBA. We want those audience ratings to be as accurate as possible. We may be trying to locate an underwriter for a program broadcast over KSMF or KSBA and not over KSOR. And to the extent that we can demonstrate a sizable audience for that program our search may be easier. It even helps us when you write with a question or comment about our programming. Increasingly, it may be difficult for us to interpret your comment without knowing exactly which of our stations you were tuned to.

You may be interested to learn that this type of network operation is rather unusual. It has enabled us to place stations in communities far smaller than would normally have a public radio station transmitter of their very own. It also has required considerable technical ingenuity. Two major manufacturers redesigned their equipment capabilities to provide the capability we needed to operate this type of network.

One reason we are able to undertake this type of improvement is the dramatic cost advantage of being able to operate the entire network from our Ashland studios. With the impending completion of our Network Operations Center, funded under a federal grant last September, we will be much better able to utilize the tremendous potentials which this system offers our listeners.

Some of this may sound a little confusing. But it will become much clearer as more of our stations come on line and more listeners learn by actually tuning them in.

We're exploring our new network opportunity and identify with you. We're all learning together how to strengthen and maximize our public radio potentials. It's an exciting time, and we want you to share in the sense of discovery that characterizes this effort.

— Ronald Kramer  
Director of Broadcast Activities

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KSOR and KSMF are owned and operated by Southern Oregon State College, Ashland. KSMF 89.1FM, KSOR 90.1FM with translators in service at:

Bandon	91.7
Big Bend, CA	91.3
Brookings	91.1
Callahan	89.1
Camas Valley	88.7
Canyonville	91.9
Cave Junction	90.9
Chiloquin	91.7
Coquille	88.5
Coos Bay	89.1
Crescent City	91.7
D. Indian-Emigrant Lk.	88.1
Ft. Jones, Etna	91.1
Gasquet	89.1
Gold Beach	91.5
Grants Pass	88.9
Happy Camp	91.9
Jacksonville	91.9
Klamath Falls	90.5
Lakeview	89.5
Langlois, Sixes	91.3
LaPine, Beaver Marsh	89.1
Lincoln	88.7
McCloud, Dunsmuir	88.3
Merrill, Malin, Tulelake	91.9
Port Orford	90.5
Parts P. Orford, Coquille	91.9
Roseburg	90.5
Sutherlin, Glide	89.3
Weed	89.5
Yreka, Montague	91.5

KSOR is a member of: NPR-National Public Radio, CPB-Corporation for Public Broadcasting, and CPRO-Consortium for Public Radio in Oregon, & an affiliate of American Public Radio.

KSOR-FM, 1250 Siskiyou Blvd. Ashland, OR 97520 / 482-6301

# Marathon



*It was tough, but with a little coffee, Mick Eaton got started every morning . . .*



*. . . along with Jean Francis who can actually enter data at 5 a.m.*



*Membership Secretary Ginger Sisson takes a break from the computer.*



*Administrative Assistant Anna Beauchamp calls for one more telephone crew.*



*Ron Kramer and John Baxter look for an update of the pledge totals.*



*Happy moments in marathon central as volunteers Marylen Kocks, Georgia Riley and Mark Chilcoat take pledges . . .*



*. . . and photographer/student Chris Jones works at the tally desk assisting volunteers Sherril Kannasto and Jill Warden with pledges.*

*Facts and figures of the Marathon to come in the February issue of the Guide.*

*Gina Ing is KSOR's Director of Resource Development.*

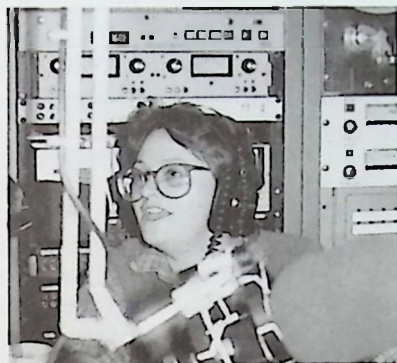


# notes

by Gina Ing



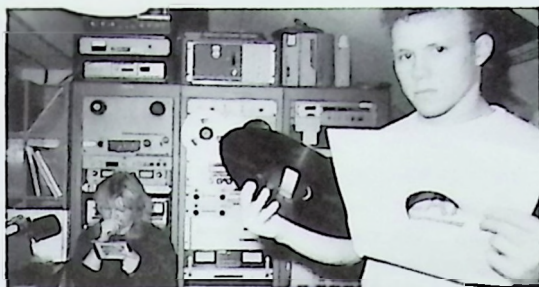
Howard LaMere . . .



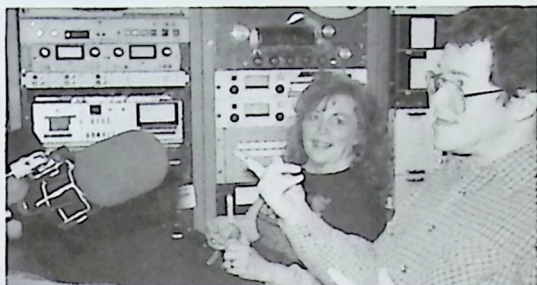
Annie Hoy . . .



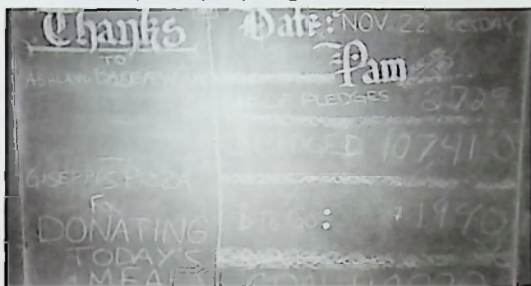
. . . and Thomas Ormsby take turns talking "turkey" as they request that listeners call in with their pledges.



Valerie Ing and Stu Burgess ponder the next jazz piece.



Gina Ing and Pat Daly kick back for a few minutes between requests for pledge calls.

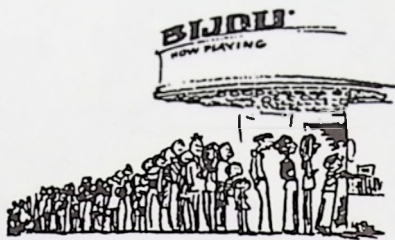


Success is only \$1,990 away in the late afternoon on Tuesday.



Ten minutes after the marathon tops the goal, Joyce Thurman sits alone at the tally desk as the rest of the crew crowds into the control room to give thanks to listeners and all those who worked toward a successful marathon.

. . . with many thanks to the 2,796 new and renewing members of the KSOR Listeners Guild who pledged \$110,190 to make the Fall '88 Marathon a success!



## The Best of 1988

by Thomas Ormsby

Time was when our idea of what comprised the year's best movies was either the grandest, the most spectacular or the most convincingly acted. That definition has changed over the years, and we look to more subtle nuances with which to define films worthy of being labeled "the best."

In 1988, the best films are some of the least likely to be considered worthy of honor. We've had no exhaustive pageants about emperors, no Spielberg productions and only one Coppola film to deal with, and yet we've been offered superb cinema in the most unlikely releases.

Any approach to opinions about motion pictures is decidedly subjective, and what pleasure and greatness I might have distilled from certain films may not coincide with *your* derivatives. To be sure, I have only attended those movies which I thought I would benefit from and enjoy, so this list may strike you as being strange choices for best pictures, but I submit that there is merit in these films definitely worth your time if you missed them first time around.

*Bright Lights, Big City* was a surprise for me, both for the ease with which it tells a heavy story and for the definite substance of Michael J. Fox's startlingly

controlled portrayal of a young man whose life is out of control — a young upwardly mobile cocaine user, snorting and drinking his way to a classy, opulent ruin. It's a totally watchable film with a nice sense of impending disaster that never really happens.

*The Milagro Beanfield War* offers, in microcosm, the global dilemma of environmental competition for resources. Though this is a serious drama, it is sprinkled with light and humorous touches and even a moment of pure magic. Directed by Robert Redford and scored by Dave Grusin, this is a wonderful movie.

*Midnight Run* was another surprise — an actor's movie with Robert DeNiro and Charles Grodin firmly in the driver's seat with top-notch performances, a white-collar criminal and a crude bounty hunter brought together on a mad dash to supposed arrest in a spray of gunfire, fists and car, train and plane chases, all of which are enjoyably understated. This movie is well-written, blending threatening thuggery with genuine humanness, and a humorous excess of very coarse language.

*Running on Empty* makes the list also by providing us with a glimpse of the more desperate side of the 60's, in which people actually committed violence to stop violence. This is the story of a family on the run from the FBI, having blown up a napalm factory twenty years ago. The time is the present. There are two sons, one full grown and ready for his own life, off the lam. River Phoenix brings in his best performance to date as the eldest son, torn between his love for his paranoid and repentant parents, his devotion to classical piano and his



newfound romance with a schoolmate. It's fine entertainment. Judd Hirsch and Christine Lahti star.

Any list of best films should surely include *Big*, which for all of its scatterbrained-looking promos, turned out to be rather decent and heart-warming. Tom Hanks was certainly convincing as the thirteen-year-old suddenly become adult male, and he provided us with a sincerely touching and funny character, which may even land him an Oscar nomination.

At the top of my list of best films, I would certainly include *Bagdad Cafe*, a low-budget sleeper which came out of nowhere, completely unannounced, and turned out to be a total delight. A buxom German tourist happens upon a desolate motel somewhere near Barstow, California, and changes the lives of the uptight and forlorn who reside there with a touch of gentleness and true magic. It is similar in its effect to *Babette's Feast*, another film about a woman who comes to a remote village, this one on the coast of Denmark where strained human relations are resolved at a lavish and succulent feast prepared by the woman.

And finally, my favorite (and I realize that this is a totally personal choice), *The Big Blue* which took me into the sea as never before. This is the story of love, a love so deep, so abstract and so secretly hidden that it is the perfect symbolic quest for ultimate, natural, spiritual love . . . found in the perfect, hostile innocence of the sea . . . love so deep, so searching, so driven to fulfillment that it becomes more important than life itself.

*Thomas Ormsby is a writer and radio personality associated with both KSOR and KPBX in Spokane.*

What does it mean that KSOR is a "fine arts public radio?"

Mozart and Beethoven, obviously, and all the classical musicians of the then and now that those two names represent; but also the blues (Sunday night), jazz (any day), mountain music ("Mountain Stage" style), the pot pourri of music Garrison Keillor likes to host, New Age music (Sunday night and including that catch-all phrase "possible musics"), and Afro-pop, reggae, soca, zouk, highlife, Brazilian pop, calypso, *nueva canción*, and "all kinds of other great pop music from around the world" (Friday night); but where are Sting and David Byrne? Is rock and roll below our dignity? The closest we come to a recognition of the fine art of rock and roll is an occasional review or interview on *All Things Considered*.

Poetry and prose are given a respected place among the fine arts endorsed by public radio not only in print but on the air, too: *Selected Shorts*, radio drama, Andre Cordrescu . . . Attention to theatrical events covers everything from melodrama to Shakespeare, and surely everything theatrical falls somewhere between those two. Film is included; what about video?

Fine visual arts? The *Guide* features paintings, ceramics, sculptures, weavings, stained glass, photography . . . But what about wearable art? Fashion drawing? Book illustrations? Graphics, certainly: advertising? Is any art beneath our notice? Who among us would deny the culinary arts their place among the fine arts? (What?! And be sent to bed without dinner?!) Fine arts? Any art! Long live public radio and its endorsement of all fine art!

— Diana Coogle  
KSOR Guide Editor



# Chaibia

## Artiste-Peintre

**Moroccan Painter and Inspiring Role Model**

by Betty LaDuke

Chaibia, a self-taught Moroccan painter, has earned her *houria* or freedom, both as a woman and as an artist. This is an unusual accomplishment, since under Moslem family law women must submit to the control of fathers, husband or brothers and certainly are not professionally encouraged to be painters.

Chaibia's unique professional achievements, her vibrant figurative paintings and drawings, have now been exhibited in Morocco, France, Germany, Denmark, Spain, Tunisia, Iraq and the United States. Her fairy-tale life story from rags to riches and her freedom to develop a career, to exhibit and to travel have been subjects



of extensive television, video and journalistic review. In Morocco she has become a folk heroine, especially among women of the lower classes. Most recently, the King of Morocco bought 20 of her paintings for his private collections, and one of her paintings was selected as the poster for the 1984 Contemporary Women's International Art Exhibition in Vitry-sur-Seine, France.

Chaibia was born in 1929 and spent her brief childhood in the village of Chtouka in the region of Casablanca. Like most peasant women of her generation, she was illiterate, and candidly told Fatima Mernissi in an interview for a 1985 exhibition catalog: "Listen! Don't forget that I am a peasant . . . but that is not all. You must know the rest, otherwise you would not understand my success. You have to know that when I was little I used to do unusual things. I used to make flower crowns and wear them . . . no other girl did that . . . nobody ever did that in the Chtouka. They treated me as "msettia" (mad). I was crazy for red poppies and daisies. They found me strange. They said: 'You are queer, like a *Nasrania*' (means Christian, occidental, the other, the different, the enemy). You must understand, it's important, not being afraid to be different."

Chaibia's marriage to an elderly man was arranged by her family when she was 13. She was his seventh wife. Their son, Hossein Tallal, the husband's only offspring, was born when Chaibia was 14. At age 15 she was widowed. Though she had many suitors, Chaibia told me, "I refused further offers of marriage, as I was scared someone else would not treat my son as I wanted."

An older French couple who visited Chtouka for their vacations knew Chaibia's family and offered to employ her, so she left with her infant son Tallal to work in Casablanca as their maid. "But," she said, "I always

dreamed a great deal and had a feeling my life would change." For many years Chaibia cared for the wife during a period of ill health and then for the husband. Twenty-five years later, upon their deaths, Chaibia inherited their house and extensive French antique collection. The bronze front door plaque now announces: "Chaibia Tallal, Artiste-Peintre."

During those early years, Chaibia's primary goal was to educate her son. She remembers with pride, "I bought Tallal his first toys, I paid for his school — it cost a fortune — and I bought him his first motor bike."

Tallal was always interested in art, and when he was about 16, she bought him a ticket to Paris. There, Tallal's vision of life and art rapidly expanded. He studied painting in the studios of other Moroccan artists and exhibited in Paris, but then he returned home to Morocco where he has continued to paint and exhibit, never straying too far from Chaibia.

Once again, a most unusual turn of events occurred as Chaibia became stimulated by her son's paintings and flourishing career. She had a dream in which voices told her, "Get up, take your colors, and paint." She then bought bright-colored house paints used for trimming doorways and with her fingers began to dab these colors on paper, cardboard and pieces of wood.

At this time, Tallal had his studio in a Casablanca suburb but asked to bring his paintings to Chaibia's house in preparation for a visit by Adhmed Cherkadh, one of Morocco's leading older generation painters, and Pierre Gaudibert, director of the Museum of Art in Grenoble, France. During their visit Chaibia surprisingly informed them all, "I start to paint, too," and she spread a bed sheet on the floor upon which she placed her little paintings. Attracted to these bold bursts of color, Cherkadh and Gaudibert then suggested that Tallal



encourage his mother to follow her own inclinations. Two weeks later, Chaïbia bought better quality paint and stretched canvas, and two years later in 1966, she had her first series of exhibits at the Goethe Institut in Casablanca, the Galerie Solstice in Paris, and the Salon des Surindépendants Modern Art Museum in Paris. This was accomplished with the assistance of Cherkadh, who became an enthusiastic supporter and friend until his recent death.

Since the launching of Chaïbia's career, she has worked indefatigably, exhibiting annually, including in the United States at the Raleigh Galleries in Raleigh, North Carolina, in 1982, and more recently at Gallery Ana Izay

in Beverly Hills, California, in 1988. Chaïbia is also grateful for the consistent support of Ceres Franko of the Gallerie L'Oeil de Boeuf in Paris, where she has had seven personal shows since 1937.

Chaïbia's vigorous strokes and primary colors have often been compared to the artists of the Cobra Movement of Copenhagen, Brussels and Amsterdam. Alain Flamand in his book, *Regard sur la Peinture Contemporaine au Maroc*, considers Chaïbia.

"... not a brute painter like the Cobra, but rather a child with all the virtues of astonishment and wonder ... Chaïbia paints with the spontaneity of a child, without the detour of culture



... Each picture is an act of rebirth of a world that is a refreshment to the eyes ... She often seems to take the colors as they come out of the tube, without altering them or shading them. Between the desire to paint and the act, no detour."

Chaibia tells me: "I paint what I see. I love the sea, the river, the earth and especially the flowers that bloom in the springtime after the rain." She says, "I still remember the flowers and the people of my village. In the beginning I used to travel more, and saw more poor people, farms, animals." Now Chaibia is mostly in Casablanca except when traveling abroad, as her health is not good.

Among Chaibia's recent paintings is a series of small portraits, approximately 24 by 30 inches in size, dominated by vivid red and orange brushstrokes: *The Dancer*, *The Bride*, *The Storyteller*, *Woman from Fez*, and *Girl from Casablanca*. Flamand says, "More than in her large canvasses, always a little heavy, it is in her small format that Chaibia gives the best of herself ... For Chaibia, the world is not used up ... Chaibia discovers each time with equal spontaneity the pleasure of repetition, the same recurring themes ... as if the painter, carried away by the pleasure, the joy of rediscovering the world like the first time ... it was given to her by the grace of childhood finds it a second time, then again and again, always the same pleasure, the same joy."

Most of Chaibia's major works are in museums, private collections, or packed for exhibition, but two large paintings, *The Fisherman* and *The Football Players*, are in her home. *The Football Players* is especially exciting, as in this complex composition she captures the players' essence, particularly in their expressive features, disarrayed hair and striped uniforms.

A large mural is painted on the outer patio wall of the two rooms containing Chaibia's collection of small

works. Painted in 1978, the brilliant, dazzling, textured portraits that dominate these walls represent Chaibia's childhood memories of Chtouka. The mural is surrounded with low cushioned couches and tables where family and friends eat, talk and watch television in the midst of this aura of warmth and gaiety.

In 1982, Chaibia painted a big mural in the city of Assila, the site of an annual festival. Tourists began to frequent this area especially to take photographs of her mural. The mural has since been destroyed, Chaibia said, as other artists were "jealous." She told me this without bitterness, but she laughs when she discusses the typical painting of most Moroccan artists, scenes of "Fantasia," a group of men on horseback racing 100 meters to shoot their rifles. In fact, "Fantasia" has hanging in my Casablanca hotel lobby, and I later noticed this theme incorporated into the interior decoration of the Royal Air Maroc airplane.

Chaibia paints consistently and works more in summer than in winter, for her studio is located in the outdoor patio at the back of her house. Chaibia's dark eyes twinkle, and she smilingly says, "My paintings make me happy. My colors are life and nature. My life is more easy now, but I stay the same. I'm happy with my paintings, the house, the dogs [five, of all ages], birds [including a peacock that struts freely about the patio] and tortoises [which are too numerous to count]." Chaibia also feels, "People will have good luck if they have my painting in their house."

What I enjoy most in Chaibia's work is her capacity to risk, to express her emotions directly. Her mind is uncluttered by self-doubts or the process of formal aesthetic analysis. The results may appear brutish or rough, but her work is always engrossing. She has developed her innate sensitivity to color and composition and refreshingly permits the



white surface of her paper or canvas to become an effective part of each image, to balance the intensity of her colors and forms. She seems continually ready for new challenges, but like the poet Emily Dickinson who saw the world in a grain of sand, Chaibia's world, which revolves largely around her childhood

memories, remains rich and intriguing.

In contrast to her work, which is considered modern and avant garde, Chaibia remains traditional in her dress and life-style. She wears long caftans, enjoys jewelry, applies Berber makeup or designs to her face, and wears her hair in a bun when very hot, loose or sometimes in a youthful



ponytail. During each visit I enjoyed drinking many glasses of strong, fresh peppermint tea mixed with sugar as I listened, spellbound by her life story. Fortunately, her devoted Belgian friends Oliver and Laurence Sepulcher, collectors of Chaibia's and Tallal's paintings, are with us to translate, as Chaibia's English is as minimal as my French, and I realize she is most expressive in Arabic. I am also impressed by Chaibia's house and environment, as her art rages forth among all the French antiquities. One room is devoted to her collection of other contemporary artists' work, and the two back rooms where she and Tallal formerly lived are now like a gallery featuring Chaibia's numerous well-framed, small drawings and paintings.

Significantly, mother and son are both independently famous, their work distinctively different. Though their lives and careers have remained intertwined, they have only exhibited together twice. As Chaibia's manager, Tallal arranges her travel, publicity and exhibitions. Chaibia shows her work in Tallal's Gallery, which he established six years ago in Casablanca. Chaibia says, "He is my best friend, my comrade."

Chaibia told me, "I always thank God for what happened to me. When you receive something, you must also share." She admits that during her first exhibits, her prices were very low, and she happily sold all her work. Upon returning from Paris, she relates, "I place my pile of money on a carpet. Then I take one-half of this money and go to the suburbs of Marakesh and give it to poor women, some of them Jewish women, blind people and children." She continues to share her good fortune as she now supports several employees, including a maid and a cook, and is interested in their families' welfare and children's education. In her 1985 interview with

Mernissi, she says, "There must be a joint responsibility between women who were lucky to go to school and those who were not. An educated woman has to help the others; otherwise, how could we change society? Morocco will not advance if those who have privileges forget the others."

Chaibia believes that religion helps one organize one's life. "I'm doing my prayers, but I'm modern," she says. "Women should not let themselves be like donkeys with blinders."

She equates education with freedom and chides some of her Moslem sisters about the current political trend in Morocco and other Arabic countries to have women return to wearing the veil. She tells Mernissi that Mohammed V (the father of Morocco's present King Hassan II) changed that. "The veil and walls made us like donkeys. He gave us education and dignity. You Moslem sisters (referring to women who have coalesced), you want to take us back to the dark ages. Now that Moroccan women are doctors, lawyers, and we begin to be proud of ourselves, you want to give us the *hijab* (veil)."

Chaibia's indomitable, feisty spirit continues to be manifested in both her life and her art. Lack of formal education has not dulled her creative energies, sensitivity to environment, sense of class consciousness, nor responsibility to others. Tranquil in her artistic achievement and fame, she has become a significant role model for Moroccan women.

*Betty LaDuke teaches art at Southern Oregon State College and has a special interest in women artists from third-world countries.*

Quotes from interview with Fatima Mernissi from Exhibit Catalog *Presences Artistiques au Maroc: Farid Balkahia, Chaibia, and Mohammed Melihi*, April 19-June 15, 1985. Quotes from Alain Flamand, *Regard sur la Peintre Contemporaine au Maroc*, 1983.

# Anne Taffel



## *Plays Rachmaninoff*

by Bill Davis

14/KSOR GUIDE/JAN 1989



Oregonians became culturally richer about two years ago when concert pianist Anne Taffel moved west from New York to Portland. Since that time she has delighted many audiences of the Northwest with her work as recitalist, featured soloist with orchestras, and performer with chamber ensembles.

Ms. Taffel will be making her first appearance in Southern Oregon when she joins Conductor Arthur Shaw and the Rogue Valley Symphony as guest soloist in the January concert. Actually, she was scheduled to perform with the RVSO last January, but midway through 1987 canceled out for perhaps the best reason that a woman can have: she was expecting a baby at about that time. At last report she was planning to bring baby Jacob with her on this trip.

Critical reviews from such prestigious newspapers as the *New York Times* and the *Oregonian* suggest that Rogue Valley concert-goers can expect an evening of high-level musical entertainment. Such adjectives as "brilliant," "astonishing," "vibrant" and "glorious" abound throughout the reviews. The idea that "Taffel was in charge" is recurrent. One reviewer in the *Oregonian* rhapsodized that "Taffel by her lonesome is a talent of mammoth proportions, with the force and finesse to make a symphony out of ivory keys."

For this RVSO concert Ms. Taffel will perform a work which arguably is the most popular piano concerto of the twentieth century, Rachmaninoff's Piano Concerto No. 2. The program also includes a short piece by the same composer, "Vocalise," described as a "song without words." The other major work in the concert is Mozart's Symphony No. 39 in E-flat Major. Probably the most interesting and certainly the most paradoxical aspect of this symphony is that, even though it was composed during a period of Mozart's deepest poverty, debt and distress, the music is extraordinarily joyous, uplifting and heartwarming. Nowhere is Mozart's incredible ability to extract serenity and cheer from misery more richly demonstrated than in his Symphony No. 39.

Like most top-flight artists in music, Ms. Taffel discovered her gift early. After beginning piano at the age of five, she was awarded a scholarship to the Juilliard School of Music when she was 13 and two years later made her debut as a featured soloist with full orchestra. Since that time she has studied at the Oberlin Conservatory, the Vienna Hochschule für Musik, the Mozarteum in Salzburg, and the New England Conservatory in Boston. She has played on tour throughout the United States and Europe, as well as Canada and Iceland, appearing in such prestigious music centers as Carnegie Recital Hall and the Cleveland Art Museum. She has also performed on National Public Radio.

Since coming to Portland, Ms. Taffel has often been a featured soloist with such musical ensembles as the Oregon Symphony and the West Coast Chamber Orchestra. Formerly on the faculty of the Hartford Conservatory in Connecticut, she now teaches at Reed College in Portland. She also maintains a private studio in her Portland home, where she lives with her husband, Jan van Dijk, and their two young children, Amy Elizabeth and Jacob.

First performance of the upcoming concert will be in Ashland at SOSOC's Music Recital Hall on Thursday, January 26, followed by a second performance at the First Baptist Church in Grants Pass on January 27 and the third at North Medford High's Lynn Sjolund Auditorium on January 28. Each program will begin promptly at 8 p.m. Information about tickets is available by telephone at (503) 482-6353.

*Bill Davis is on the Board of Directors of the Rogue Valley Symphony Association and edits their newsletter.*

# Enjoy A Taste of Ashland

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by Michael Donovan

In a cold and rainy winter, Ashland flings open its doors and with a beaming smile, heartily welcomes its guests, crying, "Come in! Come in! It's warm and wonderful inside," offering, like a true host, the best in the house: art, food and wine, entertainment, and good company. "Come in," Ashland urges, "and get a taste of Ashland."

Due to the success of last year's winter wine, food, and art festival, this year "A Taste of Ashland" has been underwritten by US Bank. Featuring the culinary and visual arts and including the performing and literary arts, the festival will take place the weekend of February 3-5.

Guests can get a taste of Ashland's visual arts by following a specially prepared map for a "walking tour" of Ashland's arts and crafts galleries and the many shops which are doubling as art galleries for the weekend as merchants arrange window and wall displays of regional artists' works. A champagne reception for Ashland artists and winemakers will be held at the Schneider Art Museum, which will also feature a show by Paul Soldner, internationally-known ceramic artist, who will be at Southern Oregon State College for two days of workshops

and lectures in connection with the festival.

But some kinds of art are for wearing as well as for looking at, so "A Taste of Ashland" will include a Wearable Art Fashion Show. Annette Pugh, fashion show coordinator, stresses the uniqueness of each piece of "wearable art." "With these weavings, hand-painted fabrics, jewelry, hats, and bags," she says, "one can be fashionable and 'wear a canvas,' too." The fashion show will take place in the lounge of the Windmill's Ashland Hills Inn on Saturday night. Hors d'oeuvres and drinks will be available, with music by Equinox, Vicki Von Grabill singing.

For a taste of the literary arts, Shakespearean scholar James Black will give a lecture on "Two Dogs of Verona" Thursday night at the Ashland Public Library. The performing arts will be represented by a chamber group from the Rogue Valley Symphony Orchestra at the Sunday afternoon showcase of food and wine, by an Oregon Cabaret Theatre performance, and by various musical groups playing at different events.

Music, theatre, and the literary and visual arts will be spotlighted throughout the festival, but "A Taste



of Ashland" gives the culminating show to the culinary arts. On Sunday afternoon at 4:00 pm, Ashland throws open the doors of the Grand Ballroom of the Windmill's Ashland Hills Inn for the gala showcases of wine and food. Guests flock in. Chefs and winemakers compete fiercely for top honors in ten categories: composition, presentation, originality, taste, and creativity for desserts and for appetizers. And the people sip their wines, swirling them around their palates, and nibble their food, letting the aromas and tastes linger for judgment; then the people praise, and the people choose. The chef's awards don't always match the people's choice awards.

More than thirty-five wineries are expected to participate in this year's "A Taste of Ashland," including some from France, Germany, Oregon, California, Idaho, and Washington. Food and wine writers from *NWPalate*, *Oregon Wine*, and other food and wine magazines have been invited; also Kent Fender of Robert Mondavi Vineyards will give a lecture and conduct a tasting of rare Chardonnays. There will be a Saturday morning panel discussion and tasting of Oregon and German Rieslings and a cooking-with-wine demonstration Saturday.

All events are ticketed; some cost; others are free, but many were sold out last year, so prospective participants are advised to prepare early. Ashland doesn't mince possibilities when it comes to art, food and wine; and guests don't waste opportunities. The good company at this festival is you.

*Michael Donovan is a newly-elected Ashland city councilman, a member of the Ashland Chamber of Commerce, and owner of Chateaulin restaurant.*



## 1989 Schedule of Events

### FRIDAY, FEBRUARY 3

- Gourmet winemakers' dinners with special menus and wines at many Ashland restaurants
- Champagne reception at the beautiful Schneider Museum of Art at SOSO
- Walking tours of Ashland's Galleries
- Skiing at Mt. Ashland

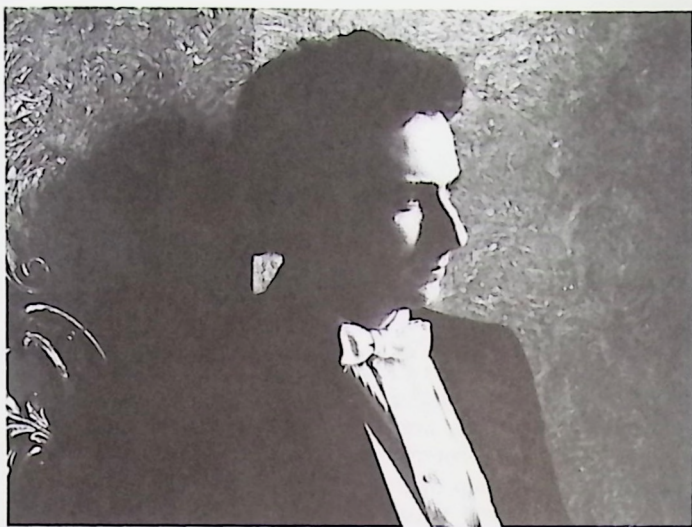
### SATURDAY, FEBRUARY 4

- Seminars, lectures and discussions on winemaking techniques and food and wine at the Oregon Cabaret Theatre
- Walking tour of Ashland's arts
- Wearable Art Fashion Show
- Skiing at Mt. Ashland

### SUNDAY, FEBRUARY 5

- Walking tour of Ashland's arts
- Gala showcases of wine and food in the Grand Ballroom of the Ashland Hills Inn

For more information call Michael Donovan at 482-2264 or 482-3486.



# From the Heartland of Europe

**The Prague Chamber Orchestra with Jeremy Menuhin, Pianist. Appearing: Friday, Jan. 13, 1989, 8:00 p.m., SOSC Music Recital Hall sponsored by Chamber Music Concerts.**

**by Barbara Ryberg**

Politics change and geographic boundaries slide back and forth with power shifts, but that area once called "Bohemia," which now encompasses, loosely, much of Eastern Europe, remains "the heartland of Europe." For many years, Vienna was its acknowledged "Paris," where intellectuals of every persuasion met to exchange ideas.

To be the heart of a continent, at least in musical terms, expresses what it means to live in a culture whose history embraces Dvorak, Smetana, and Janacek and whose people know all about these masters. It also expresses something else, perhaps more elusive, which points to a purity of purpose enhanced by a historic isolation from outside concerns.

The Prague Chamber Orchestra, an ensemble of thirty-six members, is thirty-five years old. They are a precision group, performing without conductor, as did the old NBC orchestra after Toscanini left. This marks their tenth North American tour, which they celebrate with guest artist, Jeremy Menuhin. Mr. Menuhin



will play concertos of Beethoven and Mozart.

The *San Francisco Chronicle* calls the Prague Chamber Orchestra "miraculous" not only for its repertoire, which runs from the Baroque to modern with heavy emphasis on Czech composers, but also for its "enchancing effect" on the audience. Since their first concert at the Prague Spring Festival in 1952, the group has toured world-wide and attracted some of the world's leading soloists, including Jean-Pierre Rampal, Paul Badura-Skoda, Emil Gilels, Hans Richter-Haaser and others.

It is interesting to note, with an ensemble such as this one where technique and mastery of repertoire are givens, how earnestly critics strive to impart to listeners that more than "blind and passive discipline" occurs when they play. Rome's *Giornale d'Italia* underscored this important fact by reporting, "They demonstrated the highest form of artistic discipline." In other words, each musician is a "soloist."

Hence it is understandable that top-notch soloists such as Jeremy Menuhin would be attracted to the Prague orchestra. His gifts are deep, and proof lies in the native San Franciscan's growing discography. (His recording of the Bartok violin and piano sonatas with his father won the coveted Grand Prix du Disque.) That he could read and write music before he could read and write words led this member of a musical family to Paris, where he studied composition with Nadia Boulanger and conducting with Hans Swarowsky in Vienna.

Piano won over composition, however, and area music lovers will receive a rare treat, indeed, on January 13 when thirty-seven soloists join together to make music.

Call 482-6331 for ticket information. Chamber Music Concerts is a cultural enrichment program sponsored by the Division of Continuing Education, SOSC.

*Barbara Ryberg is a regular contributor to the Guide.*



*Prague Chamber Orchestra*



# Erte At 96

by Pat Chargois



"Age is like climbing a mountain. The higher you get, the more tired and breathless you become, but your view is much more extensive." These words of film-maker Ingmar Bergman describe the mountain-top view that artist Erté must have at age 96. The only thing wrong with this picture is that Erté is hardly breathless. In fact, he must be humming joyfully because his work continues to sing.

At any age, Erté has been an important contributor to the art of our time. Viewing his incredibly large collection of work, whether you choose to "like" or "dislike" it, one thing stands out loud and clear: here is a creator who has been true to his own style. His passion for symbolism, fashion, and the female form combine to deliver art that exudes an unearthly sexuality. Male supremacy can exist only in the viewer's mind because men are seldom found in Erté's work and then only to embellish a scene.

Erté was born in Russia as Romain de Tiroff. His initials, R.T., when pronounced in French, sound like the nickname that stuck some seventy years ago. He was a child of an aristocratic family. His mother encouraged his artistic development when he was five by having a ballgown made from one of his designs. He credits his mother as influencing his life the most: "She gave me advice to do anything."

Erté didn't fit in a family that prided itself on a 200-year-old tradition of sons serving in the Imperial Navy of Russia: "I hate violence. That's why I didn't like anything to do with the military." Thrusting out to forge his own identity, he moved to Paris at the age of nineteen.

His first employer was a dressmaker who told him he didn't have the slightest bit of talent and tossed his sketches into a wastebasket.

In spite of, or because of, such adversity, Erté emerged as one of the

most celebrated designers of his time. In 1915 *Harper's Bazaar* published its first Erté cover, starting a twenty-two-year collaboration. When Carmel Snow became editor, Erté terminated his relationship with *Harper's Bazaar* because he felt she insisted on imposing her ideas onto his art. William Randolph Hearst, *Harper's Bazaar* publisher, lamented, "How would you know it was *Harper's Bazaar* without an Erté cover?"

Although it was Erté who was at the center of the Art Deco movement of the 1920's, he vigorously denies an association with that period. "[My work] is entirely personal and has its roots in the Eastern miniature painting of my heritage," he says. But the roots of Art Deco, says Jack Solomon, Jr., in his introduction to *Erte at Ninety, The Complete Graphics*, lay in "geometric motifs, luxuriant colors, and graceful, curvilinear, feminine lines" — certainly words to describe Erté's style.

While under contract with William Randolph Hearst for the *Harper's* covers, Erté became one of the most sought-after theatrical designers of the 1920's. Folies Bergere, Lido de Paris, Ziegfeld Follies, and the foremost ballet and opera houses of the world retained



*The Globe*



*Three Graces*

his services to create the unmistakable glamour known simply as Erté.

Variety of application and consistency of theme describe his evolution from the 1920's through the 1980's. From stage design and magazine illustration to lithographs, serigraphs, sculpture, jewelry and art to wear, his art is collected by people all over the world who appreciate his individual interpretation of the human form.

How does he retain his distinctive vision and productivity? The answers most likely come from his daily life, about which he says: "I love order. To me, disorder is ugly — unless, of course, it is organized disorder, which can be picturesque. But then it is no longer the disorder that is due to carelessness.

"I have always loved working at night. No one interrupts me. No telephone calls disturb my train of thought. I feel I have unlimited time. One bright lamp (its bluish light helps me to see the true colors) illuminates the drawing on which I am working.

The rest of the house is plunged in darkness except for a few dimly lit shells that enable me to leave my worktable if I have to. Everything is focused on the brightly lit square of my table — a perfect aid to concentration. Even my cats pretend to be sleeping: they know that I am working.

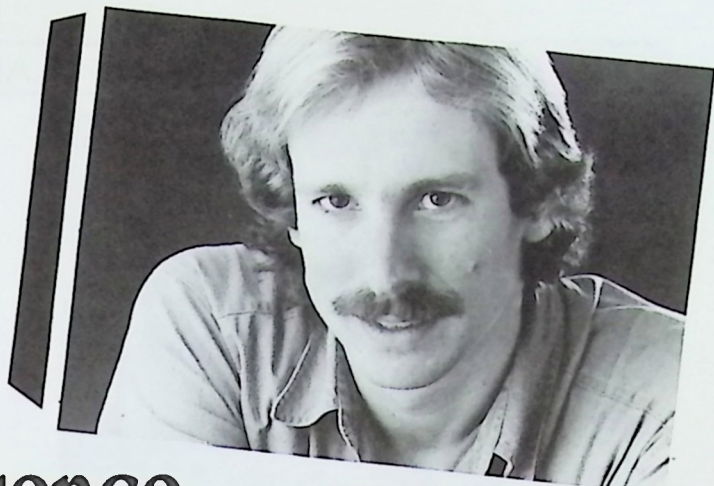
"Being alone is vitally important for me and my work. I am a solitary person, and this may explain why I have such a great love of cats."

Cats are Erté's only constant companions. He avoids crowds and loud noises. Listening to quiet music, he creates his art late at night and into the morning hours. His residence of over fifty years contains secret doors and objets d'art. He has become the personification of his own art.

Erté's mother gave him advice to do anything. At ninety-six, Erté still does what brings him joy.

*Pat Parris Chargois is a collector of Erté's work and owner of Parris Advertising with locations in Medford and Portland.*





# Confluence of Water and Music

by Diana Coogle

It's not exactly true that when John Nilsen plays the piano, water pours out, but his music is so responsive to rivers that audiences are often transported to the river Nilsen has told them inspired a particular piece. Thus, a concert by Nilsen becomes a series of trips, of seeing through one's imagination the world as John Nilsen sees it.

Nilsen likes to see the world from a raft in the middle of a river or from the snowy slopes of a mountain. Though in composition and in melody his music often imitates the sound of water — lots of runs, the bubbling of water rolling off rocks — it is also the visuals of the river that inspire composition — the reflections, the way the water moves. "It's something to translate into music," Nilsen says. Though he has never named anything after a snow experience, he admits that the visuals of skiing, too, as he cruises through the snow on a nice day, going fast, are "pretty great inspiration."

Nilsen describes New Age music, the genre he plays, as "a laid-back, comforting, mellow, relaxing music in a peaceful mood." Many aficionados

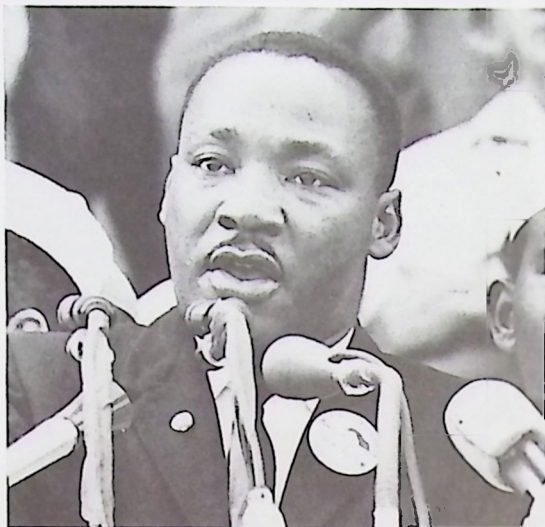
find it a meditative music, not a bad comparison for Nilsen's water-inspired works when one considers that Siddhartha found nirvana by the river.

Nilsen didn't learn New Age music at his mother's knee, as her tastes run to classical music, but he did learn composition there. As a piano teacher, his mother had all her young pupils, including her son, John, compose their own pieces from even their earliest lessons. "I thank her for a million things," Nilsen says, "but that's certainly one of them."

An Oregonian living in Talent, Nilsen is, musically, a national figure. This month he comes home for concerts in the KSOR listening area, in Klamath Falls at Oregon Institute for Technology on the 25th at 11:30 a.m. and in Ashland at the Oregon Cabaret Theatre on the 20th and 21st at 8:00 p.m. Although Nilsen admits that mediocre New Age music can be repetitive and boring, his work is far from mediocre. To go to a John Nilsen concert is as refreshing and inspiring as spending a hot summer day on the river.

*Diana Coogle is a free-lance writer from the Applegate and editor of the Guide.*

## PROGRAMS & SPECIALS AT A GLANCE



*Martin Luther King, Jr., delivering his legendary speech during the 1963 "March on Washington"*

**Martin Luther King's B**  
by a coast-to-coast co  
**DePriest Monday, Janu**

A radio adaptation of  
**Madame Bovary** featur  
Repertory Company be  
at 9:30 pm.

**The Los Angeles Philha**  
Andre Previn returns f  
season Wednesdays at  
January 11.

**The Santa Fe Chamber**  
return to KSOR, Sunda  
January 15.

**Lily Tomlin visits the S**  
Saturday, January 7 at

### Sunday

- 6:00 Weekend Edition
- 8:00 Monitoradio
- 9:00 Micrologus
- 9:30 St. Paul Sunday Morning
- 11:00 High Performance
- 12:00 Chicago Symphony
- 2:00 Sante Fe Chamber Music Festival
- 4:00 New Dimensions
- 5:00 All Things Considered
- 6:00 The Folk Show
- 8:00 Sing Out's Songbag
- 9:00 Possible Musics including Music From Hearts of Space at 11 pm

### Monday

- 5:00 Morning Edition
- 7:00 Ante Meridian
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Philadelphia Orchestra
- 4:00 Fresh Air
- 4:30 Jefferson Daily
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Babbitt
- 9:30 Voice of the Island
- Madame Bovary (Beg. Jan 9)
- 10:00 Ask Dr. Science
- 10:02 Post Meridian (Jazz)

### Tuesday

- 5:00 Morning Edition
- 7:00 Ante Meridian
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 St. Paul Chamber Orchestra
- 4:00 Fresh Air
- 4:30 Jefferson Daily
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Joe Frank
- 10:00 Ask Dr. Science
- 10:02 Post Meridian (Jazz)

### Wednes

- 5:00 Mornin
- 7:00 Ante M
- 10:00 First C
- 12:00 KSOR
- 2:00 Los An Philhar
- 4:00 Fresh
- 4:30 Jeffers
- 5:00 All Thi Consic
- 6:30 Siskiy Music
- 7:00 Music
- 9:00 Vintag
- 9:30 Duck's Homer Playho
- 10:00 Ask Dr
- 10:02 Jazz A Previe
- 10:45 Post M (Jazz)



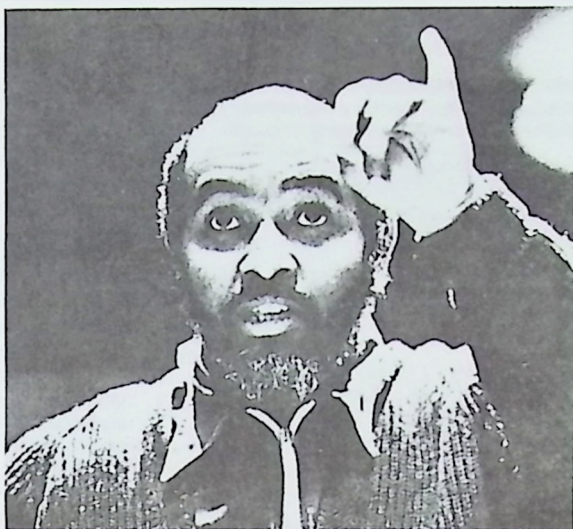
birthday is honored  
concert, hosted by James  
January 16 at 11:30.

Hubert's masterpiece  
on Seattle's Globe Radio  
starts Monday, January 9

symphonic conducted by  
its 1989 broadcast  
at 10:00 pm beginning

Music Festival makes its  
at 2:00 pm, beginning

Studs Terkel Almanac  
at 10:00 pm.



*Conductor James DePriest*

Monday	Thursday	Friday	Saturday
6:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
10:00 First Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
12:00 KSOR News	12:00 KSOR News	12:00 KSOR News	10:30 Metropolitan Opera
2:00 Music From Europe	2:00 Music From Europe	1:30 Music from Washington	2:00 San Francisco Symphony
4:00 Fresh Air	4:00 Fresh Air	3:30 Marian McPartland's Piano Jazz	4:00 Studs Terkel
4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	5:00 All Things Considered
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	6:00 Mountain Stage
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:00 A Prairie Home Companion
9:00 Le Show	9:00 Le Show	8:00 New York Philharmonic	10:00 The Blues
10:00 Ask Dr. Science	10:00 Ask Dr. Science	10:00 Ask Dr. Science	
10:02 American Jazz Radio Festival	10:02 American Jazz Radio Festival	10:02 AfroPop	
12:00 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)	11:00 World Beat	

# Sunday

\* by date denotes composer's birthdate

## 6:00 am Weekend Edition

National Public Radio's weekend news magazine with host Susan Stamberg.

## 8:00 am Monitoradio

The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

## 9:00 am Micrologus

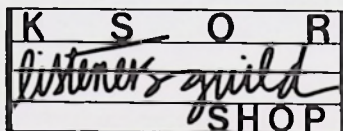
Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

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KSBA 88.5 Coos Bay

9:00 am - 2:00 pm Jazz Sunday

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## 2:00 pm American Jazz Radio Festival

A repeat of the Thursday KSOR broadcast.

## 9:30 am St. Paul Sunday Morning

Local funding by Dr. Joel Tobias, Medford Thoracic Associates in Medford.

**Jan 1** Violinist Joshua Bell and pianist Jean-Yves Thibaudet perform music by Debussy, Ravel, Schumann and Grieg.

**Jan 8** The Deller Consort performs vocal works from the renaissance to the 20th century.

**Jan 15** The Beaux Arts Trio performs music by Haydn, Rchberg, and Brahms.

**Jan 22** Recorder virtuoso Michala Petri and harpsichordist Hanne Petri (Michala's mother) perform music by Handel, Anton Haberle, Ernest Kraemer, Ole Buck, Hans Ulrich Staeps, and Johann Quantz.

**Jan 29** The Chilingirian String Quartet performs quartets by Schubert, Dvorak, and Shostakovich.

## 11:00 am High Performance

An exploration of the diverse art of musical performance hosted by Andre Previn, who is both a noted jazz pianist, and Music Director of the Los Angeles Philharmonic.

**Jan 1** In honor of Elliot Carter's 80th birthday, *High Performance* offers a celebration of his chamber music, with comments from Carter himself and musicians who have worked with him.

**Jan 8** Claudio Abbado conducts the Chamber Orchestra of Europe, with pianist Cecile Licad in the Schumann Piano Concerto.

**Jan 15** Carmen McRae and her trio perform at the Spoleto Festival.

**Jan 22** To be announced.

**Jan 29** To be announced.

## 12:00 n Chicago Symphony Orchestra

This great American orchestra is conducted by Sir Georg Solti.

**Jan 1** Erich Leinsdorf conducts the Symphony No. 99 in E-flat by Haydn; the Concerto for Piano and Wind Instruments by Stravinsky, with soloist Walter Klien; and the Divertimento for Small Orchestra, Op. 86 by Richard Strauss.

**Jan 8** Ede de Waart conducts *Music for the Royal Fireworks* and several arias by Handel; as well as several works by Richard Strauss; the Serenade for Wind Instruments, Op. 7, *Don Juan*, Op. 20, and excerpts from *Der Rosenkavalier*.

**Jan 15** Giuseppe Sinopoli conducts *Death and Transfiguration*, Op. 24 by Richard Strauss; and the Symphony No. 4 in E-flat ("Romantic") by Bruckner.



**Jan 22** Daniel Barenboim conducts the Concerto for Orchestra by Ravi, and the *Symphonie fantastique* Op. 14a by Berlioz.

**Jan 29** James Levine conducts Bizet's Symphony No. 1 in C; the Cello Concerto No. 1 in a minor by Saint-Saens; the Cello Concerto in d minor by Lalo; and *La Mer* by Debussy. Cello soloist is Matt Haimovitz.

#### **2:00 pm A Musical Offering**

**Jan 1** Conductor Martin Pearlman leads Banchetto Musicale in compositions by J.S. Bach, Louis Couperin, and Armand-Louis Couperin.

**Jan 8** The Boston University Early Music Series offers music by Telemann, Francois Couperin, and C.P.E. Bach.

#### **2:00 pm Santa Fe Chamber Music Festival Beginning January 15**

Performances from the 16th season of this renowned festival.

**Jan 15** Beethoven's "Eight Songs from the British Isles" opens this program, which also includes music by Shostakovich, Penderecki, and Brahms.

**Jan 22** Festival musicians perform works by Telemann, Vivaldi, Glass, and Tchaikovsky, as well as Steve Riffkin's arrangement of Jimi Hendrix's "Purple Haze."

**Jan 29** Britten's "Phantasy" for String Quartet, an lves piano trio, and waltzes by Dvorak are featured.

#### **4:00 pm New Dimensions**

New Dimensions features interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

*Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd of the Family Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.*

**Jan 1** **Seeking Wisdom with Jacob Needleman.** Philosopher Jacob Needleman emphasizes the power of the oral tradition and the need to be open and receptive to the truth when it appears.

**Jan 8** **The Pilgrim's Way with Jean Shinoda Bolen.** Psychiatrist and author Bolen speaks about her archetypal pilgrimages to Chartres, Glastonbury, Ireland, Greece and India.

**Jan 15** **21st Century Medicine: Homeopathy with Dana Ullman.** A safe and effective alternative to traditional allopathic medicine, homeopathy is enjoying a rebirth in the United States. Ullman provides an overview of the movement.

**Jan 22** **Quantum Odyssey with Fritjof Capra.** Capra relates his personal journey of meeting and interacting with some of the leading contemporary thinkers and visionaries.

**Jan 29** **Older and Wiser with Donovan Bess.** A former newspaper journalist describes his spiritual odyssey, which culminates in a meeting with a Sufi master in London.

#### **5:00 pm All Things Considered**

The weekend edition of National Public Radio's award-winning nightly news magazine.

#### **6:00 pm The Folk Show**

Nancy Spencer presents a wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more.

*Partial funding provided by Gallery Obscura, Ashland.*

#### **8:00 pm Sing Out's Songbag**

This program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.

*Local funding provided by Patricia Seiler and Philip Studenberg, Attorney at Law, Klamath Falls.*

#### **9:00 pm Possible Musics**

New Age music from all over the world. The program also includes:

##### **11:00 pm Music From The Hearts Of Space**

*Local funding by Gallery Obscura, Ashland. Additional funding for Possible Musics by the Mirdad Center, Grants Pass.*

#### **2:00 am Sign-Off**



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# Monday

\* by date denotes composer's birthdate

## 5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

### 6:50 am Local and regional news

### 6:57 am Russell Sadler's Oregon Outlook

Local funding provided by The Medford Mail Tribune and by Peter Sage of Shearson, Lehman, Hutton of Medford.

### KSMF 89.1 / Rogue Valley

### and KSBA 88.5 / Coos Bay

### Morning Edition continues until 9:00 am

Local funding for 7:00-7:30. KSMF, provided by Joseph Winans Furniture, Medford.

Local funding for 7:30-8:00. KSMF, provided by Perl Funeral Home and Siskiyou Memorial Park in Medford.

## 7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News Department presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Also:

### 7:37 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

### 8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

### 9:57 am Calendar of the Arts

## 10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

**Jan 2** HAYDN: Symphony No. 104 ("London")

**Jan 9** BAX: String Quartet No. 1 in G

**Jan 16** MENDELSSOHN: Octet

**Jan 23** HAYDN: String Quartet No. 3, Op. 76

**Jan 30** SIBELIUS: Symphony No. 6

### 11:30 am January 16

### Martin Luther King Day

This special, live two-hour concert celebrates the life and ideals of Martin Luther King, Jr. The program, hosted by Oregon Symphony and Britt Festival Music Director James DePriest, links live concerts across the country at three leading music schools: the New England Conservatory of Music, University of Indiana Opera Theatre, and the California Institute of the Arts. Featured are works by composers including George Russell, Daniel Pinkham, and Leonard Bernstein.

## 12:00 n KSOR News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

## 2:00 pm The Philadelphia Orchestra

Music Director Riccardo Muti and a host of distinguished guest conductors lead this concert series.

**Jan 2** Riccardo Muti conducts the Symphony No. 37 in G, K. 444/425a by Mozart; and Beethoven's Symphony No. 9 in D Minor, Op. 125 ("Choral").

**Jan 9** Yuri Temirkanov conducts the Prelude to *Lohengrin* by Wagner; the Violin Concerto in d minor, Op. 47 by Sibelius, with soloist Gidon Kremer; and Ravel's orchestration of *Pictures at an Exhibition* by Mussorgsky.

**Jan 16** Riccardo Muti conducts the *Roman Carnival* Overture by Dvorak, *The Pines of Rome* by Respighi, and *Aus Italien*, Op. 16 by Richard Strauss.

**Jan 23** Leonard Slatkin conducts the Overture to *Oberon* by Weber; the Cello Concerto in a minor, Op. 129 by Schumann, with soloist Lynn Harrell; *Fairy Tale* by Vincent Persichetti; and the Suite from *Billy the Kid* by Copland.

**Jan 30** William Smith conducts the *Suite Provençal* by Milhaud; the Piano Concerto in G by Ravel, with soloist Peter Serkin; the English Horn Concerto by Stanislaw Skrowaszewski, with soloist Louis Rosenblatt; and *Bolero* by Ravel.

## 4:00 pm Fresh Air

Host Terry Gross interviews leading figures in politics, entertainment, letters and the arts.

## 4:30 pm The Jefferson Daily

KSOR's weekday report on events in southern Oregon and northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy. Mondays include *Thinking Ahead: Issues in Ageing* hosted by Judith Bernstein.

*Funding for Thinking Ahead: Issues in Ageing* by Weisel, Retzlaff & Paden Medical Eye Center in Medford.

### KSMF 89.1 / Rogue Valley

### and KSBA 88.5 / Coos Bay

### 4:30 pm Fresh Air

Interviews, reviews and news headlines, hosted by Terry Gross.

Local funding by the Central Valley Times, Grants Pass.

## 5:00 pm All Things Considered

Robert Siegel and Rene Montagne host this award-winning news magazine.



Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins of Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

**KSMF 89.1 / Rogue Valley and  
KSBA 88.5 / Coos Bay  
6:30 pm The Jefferson Daily**

A repeat of the 4:30 broadcast on KSOR.

**6:30 pm Siskiyou Music Hall**

**Jan 2 STRAVINSKY: Pulcinella**

**Jan 9 SCHUMANN: Piano Concerto in A Minor**

**Jan 16 MOZART: "Haffner" Serenade**

**Jan 23 PROKOFIEV: String Quartet No. 2 in F**

**Jan 30 DEBUSSY: Nocturnes**

**KSMF 89.1 / Rogue Valley and  
KSBA 88.5 / Coos Bay**

**9:00 pm Siskiyou Music Hall continues  
with classical music until 2:00 am**

**9:00 pm Babbitt**

Ed Asner and Nan Martin as George and Myra Babbitt head an all-star Hollywood cast in this 29-part adaptation of Sinclair Lewis' classic novel. The cast also includes Amy Irving, Marsha Mason and Michael York.

**Jan 2** Babbitt's address to the State Association of Realtors is a success.

**Jan 9** Warren G. Harding is President of the United States, and George F. Babbitt has entered the political arena, working for the election of Lucas Prout, representing "Honest Industry and Sound Business."

**Jan 16** At the University Class of 1896 dinner, Babbitt anticipates an evening of "furious intimacy" with local leaders.

**Jan 23** Babbitt's labors for the Sunday school of the Chatham Road Presbyterian

Church bring him publicity and the company of William W. Eathorne, president of the First Bank of Zenith.

**Jan 30** William W. Eathorne has become the political and financial idol of Babbitt, while radicals Verona Babbitt and Kenneth Escott discover a mutual liking.

**9:30 pm The Voice of the Island**

A surreal thriller, evoking elements of adventure serials, classic mysteries, and espionage thrillers.

**Jan 2** Pudoe Whiles gets out of hand, but the monster calms him and the entire island with perfect television. (This concludes the series.)

**9:30 pm Madame Bovary  
Beginning January 9**

Gustave Flaubert's masterpiece is interpreted by Seattle's Globe Radio Repertory Company.

**Jan 9** Timid and eager to please, young Charles Bovary survives the jeers of his schoolmates and his mother's domineering love to become a doctor in rural 19th century Normandy

**Jan 16** Bored by small town life and by her husband, Emma Bovary yearns for the romantic and the exotic.

**Jan 23** Emma's disillusionment with provincial life deepens, and she dreams of a better life.

**Jan 30** Emma's almost-affair with Leon comes to an abrupt end as he leaves for Paris.

**10:00 pm Ask Dr. Science**

Craziness from the Duck's Breath Mystery Theatre.

*Local funding provided by the Gateways Program of Douglas Community Hospital in Roseburg.*

**10:02 pm Post Meridian**

Great jazz for the late night. Call in your requests!

**2:00 am Sign-Off**

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# Tuesday

\* by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional news

6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1 / Rogue Valley and  
KSBA 88.5 / Coos Bay

Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Regional news: 7:30, 8:30, 9:00 and 9:30 am,  
plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Jan 3 RAVEL: Piano Concerto in G

Jan 10 BEETHOVEN: Symphony No. 3  
("Eroica")

Jan 17 RACHMANINOV: Symphony No. 2

Jan 24 SCHUMANN: Symphony No. 1

Jan 31 SCHUBERT: "Trout" Quintet

12:00 n KSOR News

Headlines, weather forecast and the Calendar  
of the Arts.

2:00 pm The St. Paul Chamber Orchestra

Now in its 20th season, the St. Paul Chamber  
Orchestra is under the joint direction of  
Christopher Hogwood, John Adams, and  
Hugh Wolff.

Jan 3 Muhai Tang conducts the Overture to  
"An Italian in Algiers" by Rossini; Mendelssohn's  
Piano Concerto No. 1 in g minor, Op. 25, with  
soloist Joseph Kalichstein; the *Valse Triste* by  
Sibelius; and the Symphony No. 4 in c minor,  
D. 417 ("Tragic") by Schubert.

Jan 10 Enrique Arturo Diemecke conducts  
*The Lark Ascending* by Vaughan Williams, with  
violinist Rumauld Tecco; the Symphony No. 40  
in g minor, K. 550 by Mozart; and the Symphony  
No. 4 in A, Op. 90 ("Italian") by Mendelssohn.

Jan 17 Enrique Arturo Diemecke conducts  
the Concerto Grosso No. 1 in f minor by Durante;  
the Concerto in C for Flute and Harp, K. 299 by  
Mozart, with flutist Julia Bogorad and harpist  
Kathy Kiensle; the Sinfonia No. 8 in G by  
Alessandro Scarlatti; and the Orchestra Suite  
No. 4 in D, BWV 1069 by J.S. Bach.

Jan 24 Joel Revson conducts a program of  
music by George Gershwin from the Gershwin  
Festival, with guests Peter Nero and Maureen  
McGovern.

Jan 31 The SPCO and the Minnesota Opera  
join forces under conductor Hugh Wolff in a  
concert performance of Mozart's opera  
*Don Giovanni*.

4:00 pm Fresh Air

Award-winning interviewer Terry Gross talks  
to leading figures in politics, entertainment and  
the arts.

KSMF 89.1 / Rogue Valley and  
KSBA 88.5 / Coos Bay

4:30 pm Fresh Air continues until 5:00 pm

Local funding by Northwest Food Co.,  
Medford and White City.

4:30 pm The Jefferson Daily

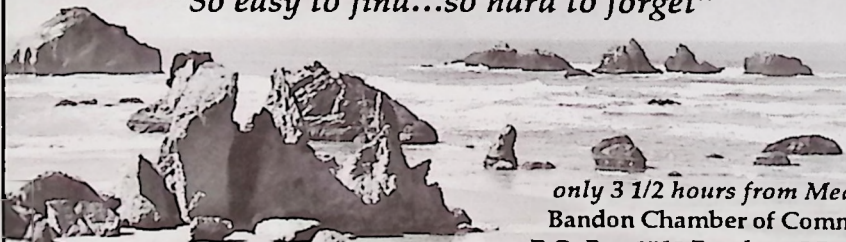
KSOR's weekday report on events in southern  
Oregon and northern California. Hosted by  
KSOR News Director Annie Hoy.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford;  
Drs. Johnson, Nitzberg, Morris and Collins.

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**KSMF 89.1 / Rogue Valley and**

**KSBA 88.5 / Coos Bay**

**6:30 pm The Jefferson Daily**

A repeat of the 4:30 broadcast on KSOR.

**6:30 pm Siskiyou Music Hall**

**Jan 3 SAINT-SAENS:** Violin Sonata in d minor

**Jan 10 HINDEMITH:** Symphony, *Mathis der Maler*

**Jan 17 TCHAIKOVSKY:** Trio in A Minor

**Jan 24 DVORAK:** Symphony No. 8

**Jan 31 TCHAIKOVSKY:** Symphony No. 2 ("Little Russian")

**KSMF 89.1 / Rogue Valley**

**and KSBA 88.5 / Coos Bay**

**9:00 pm Siskiyou Music Hall continues until 2:00 am**

**9:00 pm Joe Frank: Work In Progress**

Writer and radio artist Joe Frank, whose work has been described as "inner space poetry" and "a chronicle of the American psyche" brings a new series of audio creations to your radio.

**Jan 3 Another Country** part III. Joe Frank concludes his story about the attempts made to end the love affair between an Arab and a Jew.

**Jan 10 He Hesitated.** Joe Frank talks about his visit to a retirement community in Florida, the film "The Incredible Shrinking Man," and the idea of progress.

**Jan 17 Dreamland.** Joe Frank tells the story of a professional wrestler, explores the subject of kidnapping, and reminisces about a recording studio disaster.

**Jan 24 Night Ride** A dreamlike montage of police interrogation, encounters with a prophet, and other strange moments.

**Jan 31 Case Studies.** Psychological case studies are described, and a panel discusses the nature of reality, freedom and determination.

**10:00 pm Ask Dr. Science**

Produced by the Duck's Breath Mystery Theatre.

*Local funding by the Gateways Program of Douglas Community Hospital, Roseburg.*

**10:02 pm Post Meridian**

All kinds of jazz.

**2:00 am Sign-Off**

# How Did You Get This Guide?

You can have the KSOR GUIDE sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events — and of course, your own subscription to the **KSOR GUIDE**.

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# Wednesday

\* by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1 / Rogue Valley  
and KSBA 88.5 / Coos Bay

Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR's News staff presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

Jan 4 SCHUBERT: *Moments Musicaux*

Jan 11 BACH: Partita No. 6 in E Minor

Jan 18 HAYDN: Piano Sonata in C

Jan 25 MOZART: Piano Concerto No. 21 in C

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Pittsburgh Symphony Orchestra

Jan 4 Michael Tilson Thomas conducts the Symphony No. 2 in E Minor by Rachmaninov; and the Sibelius Violin Concerto in D Minor, with soloist Cho-Liang Lin.

2:00 pm The Los Angeles Philharmonic  
Beginning January 11

Broadcast concerts under the Direction of Andre Previn.

Jan 11 Andre Previn conducts *Le Corsaire* Overture, Op. 21 by Berlioz; and the Symphony No. 5 in d minor, Op. 37 by Shostakovich; and performs as conductor and soloist in Mozart's Piano Concerto No. 24 in c minor, K. 491.

Jan 18 Andre Previn conducts three works by Dvorak: *Scherzo Capriccioso*, Op. 66, Symphony No. 8 in G, Op. 88, and the Rondo in G Minor for Cello and Orchestra, Op. 94; as well as the Cello Concerto in C by Haydn. Guest cellist is Yo-Yo Ma.

Jan 25 Simon Rattle conducts the Piano Concerto No. 2 by Bartok, with soloist Peter Donohoe; and the Symphony No. 7 in g minor by Mahler.

4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

KSMF 89.1 / Rogue Valley  
and KSBA 88.5 Coos Bay

4:30 pm Fresh Air continues until 5:00 pm  
Local funding by Northwest Food Co.  
Medford and White City.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in southern Oregon and Northern California. News, weather, and features. Hosted by KSOR News Director Annie Hoy.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

KSMF 89.1 / Rogue Valley  
and KSBA 88.5 / Coos Bay

6:30 pm The Jefferson Daily  
A repeat of the 4:30 KSOR broadcast.

6:30 pm Siskiyou Music Hall

Jan 4 MOZART: Piano Concerto No. 9 in E-flat

Jan 11 MOZART: String Quartet No. 18, K. 464

Jan 18 SALIERI: Concerto in C for Flute and Oboe



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**Jan 25 SCHUBERT:** Sonata in a minor for Arpeggione

**7:00 pm Music Memory**

An annual project with area schools designed to introduce students to concert music. Educators are invited to contact KSOR for information on participating in *Music Memory*.

- Jan 4** PURCELL: "Dido's Lament" from *Dido and Aeneas*  
**Jan 11** DVORAK: Symphony No. 9 ("New World")  
**Jan 18** PUCCINI: "Mi chiamano Mimi" from *La Boheme*  
**Jan 25** VERDI: "Dies Irae" from *Requiem*

*Funding for Music Memory is provided by ERA Hampton Holmes Realty of Ashland.*

**KSMF 89.1 / Rogue Valley  
and KSBA 88.5 / Coos Bay**

**9:00 pm Siskiyou Music Hall continues  
with classical music until 2:00 am**

**9:00 pm Vintage Radio**

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age." Your host is Stu Burgess.

*Local broadcast funded by Arnold David Breyer, Attorney at Law, Mt. Shasta.*

**9:30 pm Duck's Breath Homemade Playhouse**

A series of half-hour comedy variety shows from the minds (?) of the Duck's Breath Mystery Theatre. Thirty minutes of radio so funny you'd swear it was a half-hour. (Show titles subject to change.)

**Jan 4 Mr. Nifty's Money Show** Duck's Breath's "treasurer" Mr. Nifty, whom everyone owes a little bit of money, hosts a show devoted to the economics of moneymaking.

**Jan 11 Three Plays by Dan Coffey.** Meet the rural Missouri world of "Buck Nelson's Space Convention," deal with the oddest parents imaginable, and gather around the radio to experience "The Invasion of the Mole People."

**Jan 18 The Last Days of Palm Bay** A half-hour visit to a noontime radio show in the desert town of Palm Bay, California.

**Jan 25 Dr. Science and the Sea Monkeys from Hell.** Our resident authoritarian tackles some unsavory creatures in this original half-hour comedy.

**10:00 pm Ask Dr. Science**

As if you hadn't already heard enough Duck's Breath, here's two minutes more.

**10:02 pm Jazz Album Preview**

A weekly look at the newest and the best in jazz.

**10:45 pm Post Meridian**

More jazz for the night time.

**2:00 am Sign-Off**



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# Thursday

\*by date denotes composer's birthdate

6:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler

KSMF 88.1 / Rogue Valley  
and KSBA 88.5 / Coos Bay

Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News staff presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am, plus.

7:57 am Star Date

8:57 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Jan 5 TCHAIKOVSKY: *Romeo and Juliet*

Jan 12 BARTOK: Music for Strings,  
Percussion and Celeste

Jan 19 HERBERT: Cello Concerto No. 1

Jan 25 RIMSKY-KORSAKOV: *Capriccio  
espagnole*

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Music from Europe

A series of performances by great European orchestras.

Jan 5 The Berlin Philharmonic, the Chamber Orchestra of Lausanne, and L Orchestre de Paris perform works by Beethoven, Paganini and Berlioz.

Jan 12 Performances from the 1988 Russian Winter Arts Festival feature music by Chopin, Poulenc and Shostakovich.

Jan 19 The National orchestra of Spain, the Stuttgart Radio Symphony, the Finnish Radio Symphony and the Berlin Philharmonic perform music by Falla, Beethoven, Brahms, and Bernard Henrik Crusell.

Jan 25 L Orchestre de la Suisse Romande, the Hungarian Radio Symphony, and the Polish Radio Symphony perform music by Respighi, Bartok and Liszt.

4:30 pm Fresh Air

Host Terry Gross welcomes leading figures in the arts, literature, politics and entertainment.

KSMF 89.1 / Rogue Valley  
and KSBA 88.5 / Coos Bay

4:30 pm Fresh Air continues until 5:00 pm  
Local funding by Northwest Food Co.,  
Medford and White City.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in southern Oregon and northern California, hosted by KSOR News Director Annie Hoy. News, weather, and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol., M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins. Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

KSMF 89.1 / Rogue Valley  
and KSBA 88.5 / Coos Bay

6:30 pm The Jefferson Daily  
(Repeat of 4:30 broadcast on KSOR.)

6:30 pm Siskiyou Music Hall

Jan 5 BACH: Sonata No. 3 for  
unaccompanied cello

Jan 12 WEBER: Clarinet Concerto No. 2

Jan 19 STRAUSS: *Also sprach Zarathustra*

Jan 26 DOHNANYI: Violin Sonata, Op. 21

KSMF 89.1 / Rogue Valley  
and KSBA 88.5 / Coos Bay

9:00 pm Siskiyou Music Hall continues  
with classical music until 2:00 am

9:00 pm Le Show

Harry Shearer's outrageous weekly comedy program from KCRW in Santa Monica. Shearer mixes music with comedy and satire.

10:00 pm Ask Dr. Science

Late night nuttiness.

10:02 pm American Jazz Radio Festival

A weekly series of jazz in performance, produced by NPR.

Jan 5 Excerpts from the AJRF 1989 New Year's Eve Party.

Jan 12 An all-star concert features Ahmad Jamal, Johnny Griffin, Bobby Hutcherson, Hank Jones, James Moody, and Diane Schuur.

Jan 19 Bobby Bradford's "Mo'tet" performs new music at a concert in Albuquerque, New Mexico.

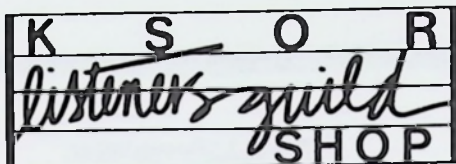
Jan 26 Sphere, the quartet created to honor the music of Thelonius Monk, plays a gig in East Orange, New Jersey.

12:00 m Post Meridian

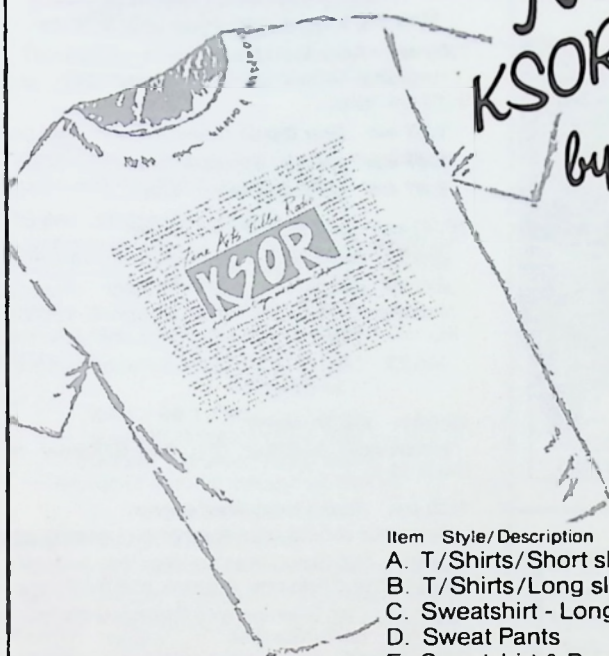
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2:00 am Sign-Off





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# Friday

\* by date denotes composer's birthdate

## 5:00 am Morning Edition

Includes regional news at 6:50 and Russell Sadler's Oregon Outlook at 6:57 am.



## KSMF 89.1 / Rogue Valley and KSBA 88.5 / Coos Bay

Morning Edition continues until 9:00 am

## 7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

## 10:00 am - 2:00 pm First Concert

Jan 6 MOZART: Violin Concerto No. 5 in A

Jan 13 BERLIOZ: *Harold in Italy*

Jan 20 BEETHOVEN: Quintet in E-flat,  
Op. 16

Jan 27 MENDELSSOHN: Symphony No. 3  
("Scottish")

## 12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

## 1:30 pm Music from Washington

Concerts recorded in the nation's capitol.

Jan 6 The Golub/Kaplan/Karr Trio performs trios by Bruce Adolphe, Brahms, and Beethoven.

Jan 13 "An Evening with George Gershwin" features performances by pianist William Bolcom and mezzo-soprano Joan Morris, as well as duo pianists Richard and John Conti-Guglia.

Jan 20 Pianist Claude Frank performs works by Schubert, Martin and Beethoven.

Jan 27 Guitarist George Sakellariou performs with the Colorado Quartet in music by Vivaldi, Bach, Villa-Lobos, Ginastera and Giuliani.

## 3:30 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz. (Repeated on KSMF Saturdays at 3:00 pm). Local broadcast made possible by Jackson County Federal Savings and Loan.

Jan 6 Lee Shaw is a strong, swinging pianist who solos on "Nice Work If You Can Get It" and teams up with Marian on "Secret Lov."

Jan 13 McCoy Tyner plays his composition "Fly With the Wind," and joins Marian for "Take the A Train."

Jan 20 Dave Brubeck visits, with spirited duets with Marian on "The Duke" and "Take Five."

Jan 27 Shirley Horn plays and sings "I Could Have Told You," and plays "Billie's Bounce" with Marian.



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**KSMF 89.1 / Rogue Valle  
and KSBA 88.5 / Coos Bay**

**4:30 pm Fresh Air**

Terry Gross provides interviews, reviews  
and news headlines until 5:00 pm

**4:30 pm The Jefferson Daily**

KSOR's weekday report on events in southern  
Oregon and northern California.

**5:00 pm All Things Considered**

*Local funds by John G. Apostol, M.D., Medford;  
Drs. Johnson, Nitzberg, Morris and Collins.  
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**KSMF 89.1 / Rogue Valley  
and KSBA 88.5 / Coos Bay**

**6:30 pm The Jefferson Daily**

Repeat of 4:30 broadcast on KSOR.

**6:30 pm Siskiyou Music Hall**

**Jan 6** SHOSTAKOVICH: Symphony No. 9

**Jan 13** BACH: Brandenburg Concerto No. 5

**Jan 20** RACHMANINOV: "Corelli" Variations

**Jan 27** MOZART: Sonata in a minor, K. 310

**8:00 pm New York Philharmonic**

A series of concerts under the direction of  
Zubin Mehta, and distinguished guest con-  
ductors. Individual program content unavailable  
at press time.

**KSMF 89.1 / Rogue Valley  
and KSBA 88.5 / Coos Bay**

**10:00 pm Siskiyou Music Hall continues  
with classical music until 2:00 am.**

**10:00 am Ask Dr. Science**

A Friday night dose of Duck's Breath Humor.

**10:02 pm Afropop**

From National Public Radio, this weekly series  
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**11:00 pm World Beat**

Host Chris Wood presents reggae, soca, zouk,  
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# Saturday

\* by date denotes composer's birthdate

## 6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon. Includes:

7:37 am Star Date

KSMF 89.1 / Rogue Valley  
and KSBA 88.5 / Coos Bay

Weekend Edition continues until 10:00 am

## 8:00 am Ante Meridian

Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:

9:00 am Calendar of the Arts

9:30 am Duck's Breath Homemade Radio  
Saturday morning madness from the crazy Duck's Breath gang.

## 10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

**Jan 7 Singer-Trumpeters.** A number of jazz musicians who followed the singing-playing pattern of Louis Armstrong.

**Jan 14 Old and New.** Contrasting recordings from early and late in Jazz's Golden Age.

**Jan 21 Jazz Record Book.** Selected recordings from the 1942 book which listed records available at the time.

**Jan 28 Parallels.** Three instrumental recordings of "Copenhagen," and three vocals of "The Lamplighters Serenade."

KSMF 89.1 / Rogue Valley  
and KSBA 88.5 / Coos Bay

**10:00 am Car Talk.** The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice.

*Local funding from Ed's Associated Tire, Medford.*

**11:00 am Vintage Jazz**

**2:00 pm Vintage Jazz at the Vineyard**  
A series of live performances by traditional jazz greats.

**3:00 pm Marian McPartland's Piano Jazz**  
A repeat of Friday's broadcast.

## 10:30 pm Metropolitan Opera

*Local funding by Sun Studs and Sun Plywood of Roseburg and North Bend.*

**Jan 7 Aida** by Verdi. James Levine conducts and the cast includes Aprile Mollo, Stefania Toczyska, Plácido Domingo, and Sherill Milnes.

**Jan 14 Die Fledermaus** by Johann Strauss. Julius Rudel conducts and the cast includes Barbara Daniels, Erie Mills, Tatiana Troyanos, and Hakan Hagegard.

**Jan 21 Il Traviatore** by Verdi. James Levine conducts, and the cast includes Eva Marton, Fiorenza Cossotto, and Luciano Pavarotti.

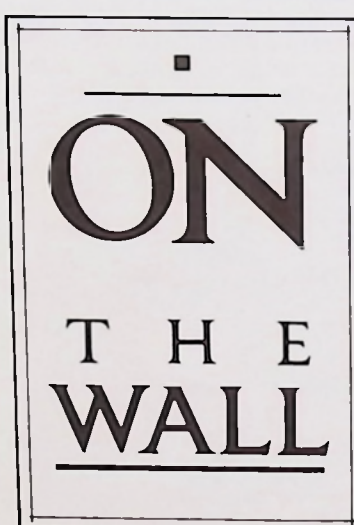
**Jan 28 Bluebeard's Castle** by Bartok, and **Evartung** by Schoenberg. This double bill features Jessye Norman, and Samuel Ramey.

## 2:00 pm San Francisco Symphony

Herbert Blomstedt is Music Director and conductor.

**Jan 7** Herbert Blomstedt conducts *A Lincoln Portrait* by Copland; the Piano Concerto No. 3 by Charles Wuorinen, with soloist Garrick Ohlsson; and Dvorak's Symphony No. 9 ("New World").

**Jan 14** Herbert Blomstedt conducts the Piano Concerto No. 2 in G, Op. 44 by Tchaikovsky, with soloist Jerome Lowenthal; and Tchaikovsky's Symphony No. 2.



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**Jan 21** Herbert Blomstedt conducts an all-Brahms program with the San Francisco Symphony Chorus, including *Gesang der Parzen*, Op. 89, *Nanie*, Op. 82, *Schicksalslied*, Op. 54, and the Symphony No. 4 in e minor, Op. 98.

**Jan 28** Michael Tilson Thomas conducts the Organ Concerto in g minor, Op. 4, No. 1 by Handel, with soloist Thomas Trotter; *The Four Sections* by Reich; and the Violin Concerto in d minor, Op. 35 by Tchaikovsky, with soloist Cho-Liang Lin.

#### 4:00 pm The Studs Terkel Almanac

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises. Produced by WFMT, Chicago.

**Jan 7** Lily Tomlin discusses and performs sections from her one-woman show, *The Search for Signs of Intelligent Life in the Universe*.

**Jan 14** Paul Winter and the Dmitry Pokrovsky Singers talk about their recent Earthbeat Tour of America.

**Jan 21** Jaime Escalante, barrio teacher and hero of the film "Stand and Deliver," talks about his life and career.

**Jan 28** Tom Hayden talks about his recent book, *Reunion: A Memoir*.

#### 5:00 pm All Things Considered

#### 6:00 pm Mountain Stage

Larry Groce hosts this weekly live concert broadcast from West Virginia, featuring all kinds of music, comedy, and other surprises.

**Jan 7** Larry Groce welcomes Nancy Griffith, Tracy Nelson, and the Metropolitan Blues All-Stars.

**Jan 14** Miriam Makeba, the French group La Bottine Souriante, and Jean-Paul Bourelly are guests.

**Jan 21** Larry Groce welcomes Dr. John, Josh White, Jr., blues singer Ann Baker, and pianist Bob Thompson.

**Jan 28** To be announced.

#### 8:00 pm A Prairie Home Companion

The news from Lake Wobegon continues. Funding for local broadcast provided in part by The Medford Mail Tribune and Mid-Oregon Printing of Roseburg.

#### 10:00 pm The Blues

Your host is Mick Eaton.

#### 2:00 am Sign-Off



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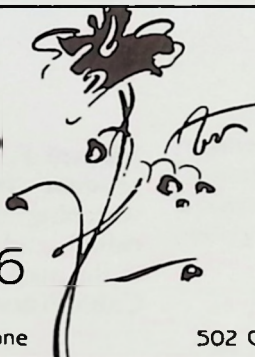
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### **Always North (at the Cliffhouse)**

Just outside  
Life is migrating up the San Francisco coast.  
Gray whales as large as distant trollers  
Sound and spout and move together at a steady pace.  
Seals bark  
On rocks a few hundred feet out  
Until a wave comes in.  
It slowly grows, engulfs their resting place  
And finally collides  
With the rocky cliffs  
Sending spray and crying gulls up, up  
To evaporate in the wind.  
  
What rolls inside these depths forces me to look north.  
Something is pulling tight, letting go  
And like the tides is controlled by a force  
I cannot seem to grasp.  
Squinting with the end of day  
I think it's Time, most of all,  
That tells me when to chart a new course:  
The sun, the moon, the stars, those whales  
Migrating in a direction they know is right.

— Vincent F. Zauskey

**Vincent F. Zauskey**, a Rogue Valley resident since 1964, enjoys bird-watching, fly-fishing, mountain bike riding, and writing poetry. He works in the marketing department at Cooke CableVision.



## Lament for My Brother

How like a Russian you looked to me  
    encircled by sprays of purple iris and yellow roses.  
The candles lit about the room  
    sent soft shadows along the deep hollows of your cheeks,  
    the sorrowful curve of your forehead.  
And your eyelids, vulnerable yet still,  
    closed out the warmth of brown so familiar to me.  
I touched your temple — far colder than the marble  
    that would soon stand upon your grave.  
Where were the years we spent dreaming?  
    The child you and the child me,  
    eating candies passed over the backyard fence  
    by the neighbor we could trust, even though she wasn't Italian.  
The child you who flew bombers long into the night from your bed,  
    waving your boyish arms,  
    your hands gently cradling the models you made.  
The child me who flew into a rage,  
    smashing your favorite.  
And the adult me who now wept at your side for that day,  
    for the dreams left undreamed,  
    and for your round, eager laugh long quieted.  
How like a Russian you looked to me  
    as I bent to kiss you one last time.

— Jeannette Doob

**Jeannette Doob** teaches in the English Department at Rogue Community College in Grants Pass and writes poetry from her home in Merlin.

## Salvage

The ridge takes on  
a worried look, cat roads cut  
charred slopes;  
old familiar landscapes  
scraped bald.

Ash settles like petals  
of an apple tree  
a sudden hatch of moths  
covering all.

Oh! But here  
are six dogwood  
fanning out white winged blooms  
under canopy of cedar, pine and yew.  
A fir holds limbs  
toward a clean swept sky.

After the fire, smoke clears.  
We breathe in deep  
enough to smell the rain,  
borrow time  
to watch the forest grow.

— Joan Peterson



## Midlife I

When you turned  
to me asking  
where I'd been  
I felt your breath  
tasting my face.  
Some new flavor  
of crushed apples hung  
between us

We couldn't  
get enough  
of cider pressed  
passion  
apples tumbling  
under our skin.

Today two birds  
hit the window  
probably drunk  
on mid October  
juices.

In time  
breath launched  
their flight  
I watched them  
soar.

— Joan Peterson

## Midlife II

Dry now, remnants  
of another year  
shuffle across earth  
seeking rain.

You walk in woods  
taste dust, bits  
of feather, bone,  
remains of sudden-ended lives,  
ashes  
of your dearest friends.

You climb a distant hill  
for a better view of winter.  
Leaves sail along:  
little wills  
asking to be read.

— Joan Peterson

**Joan Peterson** is an Applegate poet who also teaches in the English Department at Rogue Community College in Grants Pass.

---

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

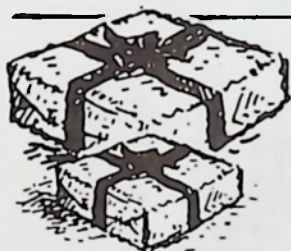
We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.



## ARTS EVENTS

**For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 10 and noon.**

- 1 Exhibit: "Women's Perspective"  
1-4 pm Klamath Art Gallery  
120 Riverside Drive  
(503) 883-1833 Klamath Falls.
- 1 thru 15 Exhibition: 19th Century Churches in Oregon  
Coos Art Museum, 235 Anderson Ave.  
(503) 267-3901 Coos Bay.
- 2 thru Mar. 31 Exhibit: Art of the Orient: The Paul Zendel Collection  
Schneider Museum of Art  
Southern Oregon State College  
(503) 482-6245 Ashland.
- 3 thru Jan 31 Exhibit: Group Show of Gallery Artists  
Hanson Howard Galleries, 82 North Main  
(503) 488-2562 Ashland.
- 5 thru Feb 2 Exhibit: Collage: The Layered Look Traveling Show  
9-4 Mon-Fri and by special appointment  
Eden Hall Gallery  
Southwestern Oregon  
Community College  
(503) 888-2525 Coos Bay.
- 5 and 6 Music: "Annual Twelfth Night Concerts" 8:00 p.m.  
Tickets: \$6.00 Adult, \$4.00 Children  
First Presbyterian Church  
Roseburg
- 6 Exhibition: Miwako Bagley, Winter Burrow and John Masters, Watercolors; and S. Rhoden, pottery.  
Umpqua Valley Arts Center  
1624 W. Harvard Ave.  
Reception: Jan 6, 7 - 9 pm  
(503) 672-2532 Roseburg
- 6 thru Feb 5 Exhibition: UCC Student and Faculty Show.  
Art Gallery, Whipple Fine Arts Center  
Umpqua Community College  
(503) 440-4600 Roseburg.
- 8 Concert: Northwest Bach Ensemble  
8:00 p.m., Music Recital Hall  
Southern Oregon State College  
(503) 482-5017 Ashland.



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- 10 **Lecture: Barbara Jordan, "Travel in Viet Nam"** Explorer Series 7:30 p.m. Windmill's Ashland Hills Inn Tickets: \$4 advance, \$6 at the door (503) 488-0333 Ashland.
- 11 **Concert: U.S. Air Force Band** 8:00 p.m., Jacoby Auditorium Umpqua Community College (503) 440-4600 Roseburg.
- 14 **Blues concert/dance. Chris Cain Band** 9 p.m. Harbor Hall (503) 347-9762 Bandon.
- 17 **18, 20, 21, 24, 25, 27, 28 & Feb 3, 4 Theatre "Orphans" by Lyle Kessler** 7 p.m. weeknights, 8 p.m. weekends Academy Studio Theatre, Harbor Hall (503) 347-4404 Bandon.
- 19 **Concert: Quintet of the Americas** 8:00 p.m., Jacoby Auditorium Umpqua Community College (503) 440-4600 Roseburg.
- 20 **and 21 Concert: John Nilsen, New Age piano.** 8 p.m. Oregon Cabaret Theatre (503) 488-2902 Ashland.
- 21 **Workshop: Papermaking, with Peggy Prentice.** 10 am - 4 pm Fine Arts Room 20 Fee: \$35. Umpqua Community College (503) 440-4600 Roseburg.
- 25 **Book Review: Book and Breakfast** 6:30 a.m. Douglas County Justice Hall Cafeteria (503) 440-4308 Roseburg.
- 25 **Concert: John Nilsen, New Age piano** 11:30 am, Oregon Institute of Technology Klamath Falls.
- 26 **27, 28 Concert: Rogue Valley Symphony Orchestra with Anne Taffel, soloist.** 8 p.m. Jan 26 (Ashland), Jan 27 (Grants Pass), 4 p.m., Jan 28 (Medford) (503) 482-6353
- 28 **Theatre: "Whistler's Other Mothers,"** multi-media play featuring Karl Barron as artist James McNeill Whistler. 8 pm Elks Lodge, 326 N. Mt. Shasta Blvd. Mt. Shasta
- 31 **Theater: Seattle Mime Theatre** 8 p.m. Yreka Community Theatre Tickets \$7.50 general; \$6.75 student/senior (916) 842-2355 Yreka.



Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

### Guide Arts Events Deadlines

March Issue: January 13

April Issue: February 10

### Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event. Mail to: KSOR Calendar of the Arts, 1250 Siskiyou, Ashland, OR 97520.



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Harpist Laura Zaerr appears with the Northwest Bach Ensemble January 8

# Northwest

# BACH

# Ensemble

The Northwest Bach Ensemble will present an all-Mozart concert on Sunday, January 8, at 8:00 p.m. in the SOSC Music Recital Hall. Featured will be Mozart's *Concerto for Flute and Harp*, the *Piano Concerto #17*, and the *Symphony #40*. Guest soloists will be Corvallis harpist Laura Zaerr and Eugene pianist Victor Steinhardt. Philip Bayles will conduct and host the concert.

Tickets may be purchased in advance at Bloomsbury Books in Ashland; admission is \$8.00 for general, \$7.00 for seniors. Phone 482-5017 or 482-9810 for more details.



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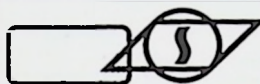
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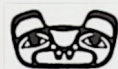
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### Jazz Revisited

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### Sing Out's Songbag

**Phil Studenberg**

Attorney At Law  
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Klamath Falls, Oregon 97601  
(503) 884-0333

### Morning Edition

**• PERL •**

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- Siskiyou Chapel
- Siskiyou Memorial Park  
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### Star Date

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**Dr. John P. Hurd**  
Chiropractic Physician

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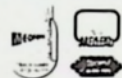
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### Issues on Ageing

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### Possible Musics/Space



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